**STIGMA HUMAN LIFE FOR MUSIC IN ORCHESTRAL MUSIC IN INDONESIA**

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**Abstrak**

Musik terus mengelilingi kehidupan manusia dari waktu ke waktu. Musik terkait erat dengan kehidupan manusia sejak manusia lahir. Musik juga berperan dalam membawa perubahan pada kehidupan manusia ke arah yang lebih baik dan mungkin sebaliknya. Dalam kehidupan kita sehari-hari kita tidak dapat menghindari suara atau getaran yang datang ke telinga melalui alunan musik. Hidup kita didekati oleh musik di mana pun kita berada. Musik adalah bagian dari hidup kita. Penelitian di sini ingin mengetahui lebih lanjut tentang bagaimana proses musik berkembang dari waktu ke waktu dan stigmanya terhadap proses perubahan sosial di masyarakat dengan konsep musikologi dengan metode kualitatif. Di mana stigma musik cenderung kemana, bagaimana peneliti ingin lebih memahami musik dengan menggunakan metode studi teoritis antropologis dari waktu ke waktu sampai kelahiran musik. Di sisi lain perubahan apa yang terjadi setelah musik lahir. Stigma terhadap musik tentu saja mempengaruhi kehidupan sosial di masyarakat. Stigma terhadap musik yang lebih populer seperti musik orkestra adalah salah satu musik yang gaya pembawanya lebih cenderung menjadi gairah pendengar. Di sini penulis ingin mengajak komunitas pendengar musik untuk dapat mendengar dan mengeksplorasi makna musik serta membawa stigma apresiasi dalam hidupnya. Selain itu, penulis ingin menegaskan bahwa komunitas pendengar musik untuk dapat mendengarkan dan mengeksplorasi makna musik dan membawa stigma positif dalam hidupnya. Selain itu, penulis juga ingin agar para penulis lagu mengeksplorasi lebih banyak lagu yang menstigmatisasi musik dengan terus mendukung selera orang untuk kemanusiaan yang lebih baik.

**Kata kunci**: *Stigma, Sejarah Musik, Pengembangan Musik, Musik Orkestra. Hidup berubah tentang musik*.

**Abstract**

Music continues to surround human life from time to time; music is inextricably linked to human life from the moment man is born. Music also plays a role in bringing changes to human life in a better direction and maybe vice versa. In our daily life every day we cannot avoid the sounds or vibrations that come to the ears through the strains of music. Our lives are approached by music wherever we are. Music is a part of our lives. Researcher here want to find out more about how the music process develops over time and its stigma to the process of social change in society with the concept of musicology with qualitative methods. Where the stigma of music tend to go, how researcher want to better understanding music by using methods of anthropological theoretical studies from time to time until the birth of music. On the other hands what changes happen after music is born. Stigma against music has certainly affected social life in society. Stigma towards more popular music such as orchestral music is one of the music whose style of bearer is more likely to be passion in the listener. Here the author wants to invite the music listener community to be able to hear and explore the meaning of music and bring an appreciation stigma to his life. In addition, the author wants to confirm that the music listener community to be able to listen and explore the meaning of music and bring a positive stigma to his life. In addition, the author also would like that the songwriters to explore more songs that stigmatize music by continuing to support people's appetite for a better humanity.

***Keywords*** : Stigma, Music History, Music Development, Orchestral Music. Life change about music.

**INTRODUCTION**

**History of Music**

Every day, we listen to music when we wake up, at work, and while preparing food. But, even though we already know the rhythm of the music and are just ordinary listeners, we occasionally overlook music by listening only as a routine. What impact this music have on people's life? This is where the evolution of music studied further, with the goal of expanding the impact of music on human life.

The word music comes from the Greek name Musike. Musike comes from the word musemuse, the nine Greek gods under the god Apollo who protected art and science. (Widhyatama, S, 2012). The study of music's history is inextricably linked to the study of human culture. It is critical to look at the state of music from the beginning of its evolution in order to better grasp the journey of music so that you can understand music today. European music is deeply rooted in Greek culture, although related to belief in mystical things, but always trying to break away from the bonds of mythological traditions and religious beliefs. Based on these European musical trends, the discussion of the history of world music tends to rest on European music, with its rationalistic and advanced Greek cultural roots. (Hadi, S. (2015).

Music has been around since ancient times. The development of music art is very rapid due to the many new discoveries, especially in the field of culture. The development of the art of music was very rapid, especially for many new discoveries in the field of culture. This is the reason for dividing the history of music art into different eras. However, after various new discoveries in various fields, not only religious activities but also musical functions were developed. A well-known musical art and person from the Baroque and Lacoco (16001750 AD) periods was Johann Sebastian Bach, instrument composer for church music composer. The music that developed during this period is known as Baroque and Lacoco music. Music of baroque is used voluntarily, music of Lacoco is set to form rhythms. Classical music (1750-1820) emerged after the end of the Baroque and Rococo eras. In the classical era, the use of gentle dynamics, tempos were changed by ritardando (smooth) and accelerated access (fast), and the use of decorations was limited. Famous composers of the classical period are Ludwig van Beethoven, Wolfgang Amadeus Mozart, Joseph Haydn, and Johann Christian Bach. In this era, music contains subjective emotions and characters. Contemporary music has been around since the 20th century, and the invention of radio has created new ways to listen to music. In 1999, the invention of the gramophone and musical editing tools created a new genre of classical music such as Blues, Country, K-pop, Pop, Dangdut, Electronic, Easy listening, Hip hop, Jazz, R&B, Rock, Reggae (Hedi Sasrawan, 2010).

**Music is a form of Art.**

Considering the word 'Art', The name I Gusti Bagus Sugriwa in honor of his services to fight for Hinduism as a religion recognized by the Government of Indonesia. He is a spiritualist, culturalism, religious and a figure who is remembered in Denpasar City for his struggle against the cultural values and individual freedoms of every human being. He revealed that this word “Art” comes from the word 'Sani, a Sanskrit word meaning offering, service, sincere giving. According to Padmapusphita, the word 'art' comes from the Dutch 'genie', which in Latin is called 'genius', meaning extraordinary abilities carried from birth. (Yusa I.M.M, 2016).

Art is a gift from God. Art is not only about vocal art, music, painting, etc. Even simple art is the art of loving. So the art of loving is the beginning of the birth of art - other arts. From the idea of the first sentence, art is also "The Art of Doing Something, where the human way of expressing his soul and mind for a better humanity that does not see from any age or race limit.

Song is the vibration of sound that draws a listener into the melody of the music, resulting in a beauty that uplifts the spirit and mind. The beauty of music's sound may change the environment; it can make people feel not only pleased, but also driven to be better in their daily life. Musical aesthetics is a branch of study that examines the norms and principles of musical beauty, both in terms of music's inherent values and psychological connections to human life. Therefore, the aesthetics of music is more precise about the discussion of the human self in relation to music, including various concepts of thought about music, especially about the influence and role of music in human life itself. (Dani, 2019).

Here the author could explain when someone plays the piano he plays the piano with patterns and beauty that according to him, that is art. His purpose in performing is to improve the listener hearing, even if he is only playing for himself. When the piano is played, the tone that is heard is an expression or soul. Art is not limited to a single idea, but rather encompasses a wide range of concepts derived from the Maestro of Art himself.

In the concept of music is not far from the concept of sound quality or melody that arises from the music so that the rhythm can be listened more harmoniously, but sometimes each listener interprets music according to his or her own views and experiences. This is where it can cause a lot of changes in mood after seeing or hearing the music. As happened from time to time music continues to develop both in terms of musical instruments that continue to get better and sophisticated but not only it turns out that the art of music that gives birth to a stigma that for listeners becomes less good, but because of the style factor. They are only limited to listeners who follow the style of these musicians. This is where the essence of musical change lies in the listener.

**Stigma**

In its most literal use the term stigma refers to some form of mark or stain. As Osborne points out: "Stigma" comes from the Greek word for 'tattoo mark,' a brand made with hot iron and impressed on people to show that they were devoted to service or, on the opposite spectrum of behavior, that they were losers or misled slaves. (M. Page 1984).

Self-esteem concerns the feelings each person has toward himself, the way he sees, judges, and relates value. (Esposito, 2013). In the above expression, it is clear that the value of music continues to depend on the characteristics and identity of the music group.

To establish a unique identity in society, one must see oneself through the eyes of others. That is, one must step outside of oneself and see oneself like everyone else will see you (Mead, 1934). For those stigmatized in any society, another perspective can undermine a person's sense of identity, inclusion, and citizenship. Therefore, stigma is an important component of understanding race and racism today. (Ninla Elmawati Falabiba, 2019).

Stigma itself is a sign or symbol for a society that tends to the ugliness of a group of people or groups, thus they will be in a position to compare their own behavior or appearance with the type of stigma that exists. If they find that their appearance or behavior reflects a certain type of stigma, it is possible that they may come to the conclusion that they have stigma. (M. Page, 1984).

Many ideas continue to arise in society how this idea of stigma is often at a bad value, but the reality is not to lead there but back to every human being how to see further the meaning of stigma itself. As Bush and Katz point out that the idea of stigma is to explain the negative and detrimental side of the majority's reaction to those who differ, social scientists have proposed a number of causal factors, some specific to certain minority groups and others more common in their applications. But people's reactions to deviant group members aren't always negative. One can also see feelings of sympathy for something, distress over the suffering of others, even respecting those who seek to overcome a disglight. (Bush & Katz, 1982). It is not easy to understand and understand a stigma in social life, it could be only understood by process of going profound to our life in listening music itself. But the stigma of music for the world of music is inseparable from its own stigma.

**Music of Orchestra**

Orchestra music for example has been born and gives a significant stigma to Indonesian society. As R.M says, “Western influences in art have occurred. Western (European) influence began with the arrival of Portuguese merchants, followed by a Dutch presence in the late 16th century, which can be seen in various art forms nowadays” (Art et al., 2009). In the 18th century, the meaning of the term "orchestra" was extended to the musicians themselves and their status as ensembles. What instruments do orchestras always and often play? Part of the string, part of the woodwind, part of the brass and part of the percussion. The earliest development of orchestras was in the Baroque period (1720), when orchestras were still small orchestras with a very limited number of players.

The development of orchestral music in Indonesia is on the island of Java, especially in the palace environment. In the palaces of central Java including the special region of Yogyakarta, orchestral music entered into ansamble gamelan with the use of western musical instruments namely gendering, trumpet, trombone and others. In contrast to the city of Yogyakarta, until now the Yogyakarta Palace launched an orchestral music show for the first time under the name Jogja Royal Orchestra. This performance was held at Bangsal Pagelaran, Yogyakarta Palace to coincide with World Music Day which falls on June 21, 2021. Jogja Royal Orchestra was inaugurated directly by Sri Sultan Hamengku Buwana X and attended by a limited number of guests. This launch was continued by the inaugural performance of Jogja Royal Orchestra with the aim to re-introduce the work of the Yogyakarta Palace in the world of music. Especially showing how acculturation occurs between Javanese music and musical instruments from Europe (Iqbal Muhtarom, 2021).

Every time there is an event such as the anniversary of the city of Medan until the wedding ceremony music orchestra of the city of Medan was always invited to perform, and always get a good reception from the audience. However, all that did not last long, because of the many obstacles faced by the players themselves in addition to financial problems that are less sturdy making orchestra music in Medan forced to go out of business, it is unfortunate. TVRI Medan also had time to have keroncong orchestra that always appears every two months. (Hirza, 2014).

It is not easy for the genre of orchestral music to survive in Indonesian music. According to the famous composer and founder of Magenta Orchestra, Andi Rianto, there are some stigmas of orchestral music in society, such as being considered difficult, complicated or can only be enjoyed by certain circles. Through a concert 15 years into magenta orchestra, Andi aims to break the stigma. After studying in America and a career for 15 years in Indonesia, Andi claimed to get a lot of learning and sorrow to survive. The main goal remains to break the stigma of difficult orchestras, enjoyed by a few people, so “I want more people to enjoy and Thank God we have been 15 years is not easy and we want to present a spectacle not only entertaining but also educative," Andi said in a press conference at Galeri Indonesia Kaya (santi sophia, 2019).

Andi Rianto carries out a special mission when voicing orchestral music. He wanted to break the stigma about orchestral music that only "above average" people listen to. He wants to make orchestral music sound easy listening in the ears of Indonesian people.

"At that time, there was an orchestra performance that i invited my friends. It is very simple, it says, 'lazy, ah, if my rock band wants'. When asked why, he said he did not know. 'i don't like classics'. There is also a classic lite classic. Indonesian music lovers are more familiar with pop music. Andi also agreed and convinced the orchestral music was only a matter of packaging. He believes even mainstream pop music can be listened to fun when performed in an orchestra. (Rura, 2019).

Aside from orchestral performances from Andi Rianto, previously there had also been music performances at the Yogyakarta Palace experiencing rapid progress during the reign of Sultan HB VIII (1921-1939), with the presence of Walter Spies at the end of November 1923. Spies has a very big role in the development of musical life in Yogyakarta. Spies got a steady job as a music instructor and director of Kraton Orkest Jogja with a salary of 100 founsterling per month (John Stewell 1980: 21).

In addition to Jogjakarta Palace Orchestra there is also Orkes Societet de Vereeniging which was founded by 1822 by plantation entrepreneurs in Yogjakarta. Attilio Genocchi of Italy and Carl Gotsch of Austria directed the orchestra (Butenweg 1966: 139-152). The development of orchestral music in Indonesia had its ups and downs; the golden age of orchestral music in Jakarta was in the 1950s, but there are no recordings or physical records of orchestral music, as stated by Twilite Orchestra conductor Addie MS in the introduction to Ninok Leksono's book Twilite Orchestra (2004). It was on this basis that the Twilite Orchestra was inspired to immediately make a recording album and book about the Twilite Orchestra's journey for ten years since its founding (Seni et al., 2009).

If we connect this stigma to musicians, who have been born from time to time, it is true that there is a change from every concept of musical stigma in orchestral music, both in terms of music and from the creation of songs. The stigma of music is something that should be viewed as an art that every group, free to respect the terminology and concept of music itself. What a view to the stigma of music has always existed. Orchestral music according to the author should be stigmatized with the character possessed by the music itself. The rhythm of the music dominates the instrument itself. How can the stigma of orchestral music continue to be listened by the public and they can enjoy easy listening?

The first concerns the reasons why some individuals are more stigmatized than others or more warned than others in the same society. We can call it the individual-level approach (Campbell, 2006).

**Materials and Methods of Research**

This research has proven that the stigma of orchestral music can continue to be developed and researched further away. Musically philologically stated hypotheses and documentation that bears the orchestral music stigma against musicians across time. The stigma attached to symphonic music has the potential to influence performers' and particular groups' behavior and lifestyles. The first step in developing this research was to fabricate the script or the music label. Every music group, we know, has its own symbols and characters that might lead to the stigma of their character, which is then expressed through the rhythm and tone of their song. The music's personalities are starkly different and readily recognizable after hearing it. According to the technique used by the author, qualitative literature studies are conducted by evaluating systematic sources that meet valid, reliable, and objective criteria. The topic being considered about more has to do with data collection strategies from books, papers, publications, reports, and records.

**Discussions and Findings**

1. The stigma of symphonic music will continue to inspire Indonesian musicians to create new arrangements. It is not easy to get started, but recent results and performances of the stigma of orchestral music have already been published. As a result, before delving into the precise beginnings of symphonic music, the author sought out reliable information about the history of music and its various forms. In the end, it achieves the purpose of assisting music enthusiasts in becoming more creative in their various sectors.
2. The stigma associated with symphonic music will continue to influence Indonesian musicians' arrangements. It is not easy to get started, but there are some recent results and performances of symphonic music's stigma means that the concert of symphonic itself gives a new taste for the listeners. As a result, before delving into the precise beginnings of symphonic music, the author sought for reliable information about the history of music and its various forms. Finally, it achieves an objective that encourages music fans to be more creative in their domains.
3. A professional in his specialty must be able to produce a piece of exceptional quality in symphonic music. Not only that, but it also requires the introduction of a musical stigma that will continue to be symphonic music, ensuring that the music's stigma is preserved and updated into a more beautiful rhythm heard without erasing the genuine rhythm.



 Cecylia Rura • 17 November 2019 11:15,



**Jakarta. Keraton Yogyakarta gelar Yogyakarta Royal Orchestra memperingati Hari Musik Sedunia. Foto/Twitter 2021**

**Conclusion**

As stated at the beginning of this article, research and concerts of some orchestral music have shown that the stigma of orchestral music is only designed for the elite average, but that this is not the case, as listeners can also hear orchestral music with a basic concept. In today's century, the stigma of symphonic music is a musical that can be listened to by anyone with a lite classic. It signifies that the music is constantly changing. It will be intriguing for music fans or composers to begin the concept of the stigma of orchestral music with traditional tunes that already exist. Furthermore, for those who wish to go deeper into how the concept of music stigma, particularly in orchestra music, can be dug out and traced to provide a valuable fact for a large number of individual. The evolution of musical instruments, as well as the manner of song composition and the concept of song-carrying, continues. With easy “arrasemen” composition, the stigma of orchestral music in the future can be an entertainer for many societies in Indonesia.

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